

## Page 2 TRIPLZED SUBSCRIBER DISCOUNTS TRIPLZED SUBSCRIBER DISCOUNTS TRIPLZED SUBSCRIBER DISCOUNTS TRIPLZED SUBSCRIBER DISCOUNTS

Schonell Cinema. University of Queensland - Equigalent of student discount.

La Boite Theatre. Hale St, Milton - Equivalent of student discount.

Frendz Music, Record and Clothes Shop. 252 Edward St, City - all items 10%.

Toowong Music Centre, records and musical instruments. 51 Sherwood Rd, Toowong - musical instruments 10%, records 5%.

True Blue, clothing specialising in denim wear. Sherwood Rd, Toowong - all items 10%.

Karlemai Asian Traders. Elizabeth Arcade, Elizabeth St,

City - all items 10%. Fandangles, clogs, footwear, leather goods and jewellry.

Brunswick St, Valley.

Brunswick St, Valley - all items 10%.

Stereo FM Sound, Hi-Fi and FM gear. 288 Elizabeth St, City. All items  $2\frac{1}{2}$ %.



 Radio 4222 FM...... P.O. Box 509, Toowong, Q4066.

 Phone 3715111......News phone 3711459......

 Telex AA 41092......located at University of Q'land..

RADIO TIMES VOL. 1 NO. 7 Published by Creative Broadcasters Pty. Ltd. Many thanks for production to :::: Jim Beatson Marie Blanch Rob Cameron Gordon Curtis Kelyn Flynn Alan Peterson Cartoons and front cover by Matt And thanks to the cast of thousands who contributed material



RADIO TIMES ISN'T AT ALL TERRIBLY DEMOCRATIC, BUT AT LEAST ATTEMPTS THE SUPERFICIALITIES OF

PARTICIPATION. SO, WRITE IN YOUR LETTERS AND WE'LL PRINT THEM. ANYTHING, ANYTHEME, ANY-

ONE, ANYHOW. Letters to the Editor

Dear People,

I am becoming increasingly depressed by the trends developing in 4ZZZ-FM. It seems most of the concepts about what the radio station was trying to achieve as they were agreed during the group meetings held during the building have been slowly (and sometimes quickly) watered down.

The station is developing simply as a "means to a means" having lost sight of what it is trying to achieve.

Why have we spent so much time and effort to build this station? Just who is it designed to serve?

It seems pretty contradictory when for instance conservationists are offered three hours on the ABC yet still have to fight to hold onto fifteen minutes a week on "Alternate" radio 4ZZZ.

On the recent three state hookup it didn't occur to the station to defend itself on the reasonable grounds of providing an alternate information source. 3ZZ has deified the notion of access but in the light of what has happened here maybe this is necessary. The recent shifts in power around the station have made power and decision making more centrally controlled and arbitrary. The programmes have tended to become increasingly derivative and less rather than more innovative.

What an irony the first song was called "Won't Get Fooled Again!" Andrew Herington

# Dear People

The above criticisms are unfair and ill-founded. If material suitable for inclusion into the overall programming was produced, then the amount of time spent on conservation could be pretty well open ended. There's little point just serving those already environmentally (or generally) aware. Surely the need is to get through to those who listen to the station mainly for the music that is, most of the audience.

Mac Cocker's programme on 2JJ has, I feel, a far more effective approach to communication in this field: a regular, short environment spot at the same time each week <u>plus</u> a general coverage of conservation issues as they arise - just as with all other issues.

> Haydn Thompson, Programme co-ordinator.

# June Programme Guide

6 am	MONDAY	TUESDAY	WEDNESDAY	THUR SDAY	FRIDAY	SATURDAY	SUNDAY
7 am	JOHN	JOHN	JOHN	JOHN	JOHN	DENIS	CLASSICAL
			WOODS	WOODS	WOODS	McDERMOTT	PROGRAMM
8 am	WOODS	WOODS	WOODS	WOODS	woods	MEDERMOTT	TROOTANIN
9 am							
10 am	KATE	KATE	KATE	KATE	KATE		classical news
11 am	JENNINGS	JENNINGS	JENNINGS	JENNING S	JENNINGS	MARK	JOHN
VICON						BRACKEN	WOODS
NOON						Diricitian	in CODU
1 pm	HELEN HAMBLING	HELEN HAMBLING	HELEN HAMBLING	HELEN HAMBLING	HELEN HAMBLING		
	. In a second second						
2 pm	 IN	IN	IN	IN	IN	STUART	THE
3 pm		DEPTH	DEPTH	DEPTH	DEPTH	MATCHET	
3.30 pm							BRISBANE
4 pm	HELEN	HELEN	HELEN	HELEN	HELEN		LINE
5 pm	HAMBLING	HAMBLING	HAMBLING	HAMBLING	ILAMBLING	1. José (José 1996) 1. José (José 1997)	-
5.30 pm		1902 - 301 1902 - 314	222200	9		Through the	DENIS
6 pm 6.30 pm		346 300				Looking Glass	DENIS
7 pm		STUART	STUART	STUART	STUART	REQUESTS	
8 pm	MATCHETT	MATCHETT	MATCHETT	MATCHETT	MATCHETT		Mc DER MOT
9 pm						1	
	COUNTRY Brian Watson	BLUES Mick Mayer	ROCK 'N ROLI (Fifties)	JAZZ Kev Ma <b>ckay</b>	FOLK S.M.		JAZZ K ev Macka
10 <del>pn</del>			+			THE	
11 pm	IAN	BR IAN	DAVID	CRICITON	IAN	PARTY	ROSS
12 MN	NICOLSON	WATSON	ST. JOHN	AND	NICOLSON	MACHINE with	CRIGHTON
			or, joint	KEARNEY		DAVID	
1 am			And the second second second		]	ST. JOHN	CLOSE
2 am	CLOSE	OĘ	TRANSMISS	ION	ROMAN MASIERAK	(MUSIC)	TRANSMI

IN MUL

page 3

PROGRAMME NOTES BRISBANE LINE

Alive and well, Sunday arvos 2 til 5, current affairs, new album releases, comics and reformed drunks. The Brisbane Line for June looks optimistic. Queen's Birthday, and everybody's friend, Governor-General Kerr, arrives in Brisbane. The Aboriginal Tent Embassy in King George \_Square continues to lobby for the abolition of the Torres Strait and Aboriginal Islanders' Act and fends off State authority endeavours to remove it from the face of the earth; Malcolm Fraser comes to Brisbane; the Government inquiry into Queensland police corruption gets under way again with the return of the two super sleuths from Scotland Yard; the ACTU continues a tooth and nail battle with Industrial Relations Minister, Tony Street; and for conservationists, the uranium issue hots up further (export, transport, mining of it); major decisions on the Aurukun bauxite mining project take place (will the consortium of mining companies throw in the towel, or will the Bjelke government keep it alive?); the bunfight between the Liberal/National coalition parties gets worse (or better), with Gordon Chalk thriving on his new-found role as crusader of logic, flood and famine and cloud and mist. All this in June. And Brisbane Line reporters will be there covering it. With Sony recorder in hand, keen noses sniffing cracks and crannies.

page 4

The on-air 2 - 5 announcer, Gay Summy, is just about inflappable with last minute scripts being rushed into the studio, and with desperadoes/ego-trippers/technical experts' noses hard pressed against the studio window, waiting for the end result. The Brisbane Line relies largely in part on volunteers and reflects the probing of the station in terms of being community based. Every now and then, the show slumps into repetition, covering topics ad infinitum, but most of the time this is to cover an issue over a period as it develops so as to give it a perspective, and to give listeners a little more than the superficial deal found elsewhere. Like mental health, the Swiss/Fancher/ Labor loans issue, the Black Tent Embassy and so on. If we fail, then tell us.

Also, we endeavour to programme the records to fit the stories. Sometimes it backfires. Recently we ran an interview with a leading member of a State political party and slotted The Beatles' "No Where Man" in the middle of it. Subsequently, he cut off feeding the newsroom with his party's teles press releases.

Like any magazine shows, it has its occasional flaws, but if the choice is between endless footy broadcasts and The Brisbane Line, then footy just has to get the boot.



A GOOSE FART CAN BE LIKE A BREATH OF SPRING IN A CULTURAL DESERT

Pity those poor culturally starved Brishanites who seed out on Ol' "Goose Fart" Kottke at Mayne Hall. Delighted promoters had an over capacity audience sitting on the floor in the aisles as Leo Kottke played twelve and six string guitars as if he had a hand for each string. Phil Spector couldn't have produced an orchestra of guitars and unleashed a greater avalanche of sound than Kottke miraculously wrenches out of one guitar at a time. The legendary dryness of kottke's vocal delivery was only matched by the dryness of his self-deprecating conversation between numbers.

The star, an archetypal 'genial giant', loomed larger than life as he ambled on to the stage, grinning shyly; looking for all the world as though he had been force fed on num's apple pie. From the time he introduced himself as Tammy Wynette one began to doubt the over-determined wholesomeness. The line about Tammy Wynette (pronounced wine-ette) has the ring of a standard opener.

Material ranged from standard crowd pleasers, such as Paul Siebel's "Louise" to Tom T. Hall's "Pamela Brown", and his own "Hear the Wind Howl". "Pamela Brown" drew mutters of 'commercialism' from those corners of the andience that lacked depth of vision. The doubts of the highbrows were soon dispelled as Kottke launched into adventurous, sophisticated tone poens and otherwise picked his way through the programme as if he might never play again. He indulged in some quite startling and droll scene-setting by way of introducing several of the instrumental works that dominate his repertoire. An audience of seemingly familiar fans, who appeared to be acquainted with his music (as evidenced by spontaneous applause and whoops at the opening notes of most pieces) was able to force him back for two encores, one of which, as he put it, consisted of as many 'baroque cliches' as he could fit together.

A welcome change from the merry-go-round of loud rock concerts, which, however good, don't suffer from the respite afforded by the likes of Leo Kottke.

page 5



RADIO SCENES IN SYDNEY AND CANBERRA

Desperately needing a holiday some days ago, I headed off for a relaxed and interesting week in Sydney and Camberra. Intersting it was, relaxed it wasn't.

Arriving in Canberra, I spent the first day at the ABC modios, giving a talk to the local Canberra station about Triple Z. I was amazed at the vast quantities of equipment sitting around waiting for tea breaks to finish, but everyone was very helpful and curious as to how Triple Z was surviving.

The local TDT people amusingly contrasted listening to Liberal backbenchers in the Members' Bar laughing at how they didn't think the Australian public would have fallen for the "unemployed as dole bludgers" line, while their neanderthal bosses back at the ABC urged them to seriously take up this important dole bludger story. The reporters, not being in a position to tell their superiors it was nonsense, had then 'o work out complex excuses why they couldn't follow \_p this story, viz. their car had broken down, they were pressed for time today but tomorrow.....etc....etc....

The following day I spent at Canberra's new commercial station, 2CC. 2CC and 5AA (Adelaide) are very interesting in that they are Australia's first new city commercial stations in 30 years, and therefore incorporate many new design features. 2CC has a format very similar to 4IP (though not a part of the Digamae programming outfit as are IP, 2SM, 3XY, 6PM etc.). 2CC is programmed by one person playing a fixed ratio of current top 20 and "golden oldies" format, such that a familiar tune is never further than three to six minutes away.

The programmer was singularly proud of his effort in keeping a tight and monotonous playlist, adding that his golden rule for announcers was "tight, bright and thinking" (sic). The station runs 24 hours a day, seven days a week with a staff of 35 (compared to 2SM's 83) all aged between 22 and 36, dressing and talking like car salesmen. The station is never imaginative or innovative, a fact that the staff had never considered. Curiously this commetcial station had its talk back facilities approved b Telecom within days, while Triple 7, after seven month

of begging and pleading, is still writing.

exchange system with us.

Going next to 2XX, Canberra's university station, and to broadcast city wide, it seemed to offer a musical set which alternated between fairly commercial sounding announcers and the "laid back" approach of 2JI. Like to ABC, they were helpful and eager to operate a programme

Dropping in to Double Jay the following day, I was able to organize a few programme exchanges which hopefully will be going to air fairly soon. Tom Zalinka, one of 2 JJ's announcers who gained his position while doing the rock show on 2MBS-FM, asked if he could do a spot on ZZZ when he holidays in Brisbane soon. 2JJ's former coordinator, Marius Webb, has now taken on producing Bob Hudson. He did not wish to compromise himself since his appointment as staff elected Commissioner of the ABC. Double Jay is now co-ordinated by Ros Cheney and Ron Moss. Not surprisingly, JJ were fairly apprehensive of their long term future under little Malcolm. Marius feels that their plans to go FM in the near future are now in doubt.

Meanwhile, at 2MBS-FM, people were more optimistic about the Coalition Government and the P.M.G., Eric Robinson. The few meetings they had had with political heavies in the L/CP indicated that public broadcasting was much less threatened than the ABC. Amazing numbers of senior ABC people work under pseudonyms within 2MBS-FM. One such announcer, Terry Amery, also produced a few tapes of programmes that he is now doing jointly for 4ZZZ and 2MBS.

Finally, at a visit to Rolling Stone, we were given a





After six months or so of 4ZZZ classical music programmes, we feel that it would be desirable, with a view to future programming, to get some sort of reaction to the styles of musical offering so far. We would appreciate written comments and criticisms on the format and specific content of the programmes, along with requests for the presentation of any specific works listeners would like to hear, or feel should be played. Write to The Director, Classical Programme, 4ZZZ, University of Queensland Union, St. Lucia. 4067.

Wednesday 16

Thursday 17

2.00

3.00

2.30

The Human Condition

Mrs. Miller and the General Strike of 1912

The Story of Fred Paterson Part I

In this connection however, it is necessary to bear in mind that since there are about half a dozen voluntary broadcasters presenting this programme, there is a resulting diversity of tastes, and an overall homogeneity in programming is not always possible, even if desirable; also, since we are trying to provide an alternative to the content of much of the ABC's programmes, and to do so in only 4 hours per week, a certain amount of "lumpiness" in programming is probably inevitable, in the attempt to get certain works played.

We would draw your attention again to continuing projectsthe gradual presentation of the complete symphonies of Bruckner, Mahler, and Nielsen; it is expected that our policy of presenting at least one major choral work or opera per month will continue. Specifically, it is hoped that a complete cycle of Wagner's "Ring" music-dramas will be given (this year is the centenary of the first Bayreuth performances) beginning with Das Rheingold on June 6th.

Lastly, we would be glad to hear from anyone with particular expertise or interests, with a view to participating in our broadcasts.

13th June .... Tony Thwaites

COMPOSER:	Carl Orff (b. 1895)				
COMPOSITION:	De temponum fine comoedi. (play				
	for the end of time) (1973)				
PERFORMER:	cast of the premiere (Salzburg Festival,				
	1973)				
LABEL:	DGG				
NO:	2530 432				
T IMING:	62 minutes				
	W.A. Mozart (b. 1756 d. 1791)				
	Symphony no. 41 ("Jupiter") (1788)				
	Berlin Philharmonic Orchestra conduct-				

ed by Herbert von Karajan

W. A. Mozart (b. 1756 d. 1791) Symphony no. 41 ("Jupiter") (1788) Berlin Fhilharmonic Orchestra conducted by Herbert von Karajan

EMI; ASD 2732; 26 minutes.

Luciano Berio (b. 1925)

Circles, for female voice, harp and two percussions (1960) Cathy Berberian, voice members of the Juilliard Ensemble Joseph Ruffmann (b. 1750 d.?) Organ Concerto in G (unknown) Franz Lehrndorfer, organ, Stattgart soloists Vox Turnabout; TV34 2445; 6 minutes 6 seconds

page 7

Mozart (b. 1756 d. 1791) "Coronation Mass" C Major K. 317 (1779) Lipp, Ludwig, Dickie, Berry, Pro Musica Symphony Orchestra, Vienna, conducted by Jascha Horenstein Vox Turnabout; TV 3406 35; 27 minutes

C. Frank (b. 1822 d. 1890) Chorale No. 2 in B Minor (1890) Maria -Claire Alain, organist. Supraphon; 50823; 16 minutes

Brahms (b. 1833 d. 1897) Piano Concert No. 1 in D Minor (1858) Van Cliburn (piano) Boston Symphom Orchestra conduct by E. Leinsdorf RCA; LSC 2724; 46 minutes

Leoncavallo (b. 185% d. 1919) Pagliacci 2 Act Opera (1892) Del Monaco, MacNeil, Tucci, Santa Cecilia Academy Pradelli Decca; SXL 2253-4; 70 minutes directed by Luciano Berio test by e.c. Commungs Vox (Candide); CE 31027; 18 minutes

L. v. Beethoven (b. 1770 d. 1827) Missa Solemnis (1823) New Fhilharmonia Orchestra and chorus conducted by Otto Klemperer. Elizabeth Soclesstrom (soprano); Marga Hoffgen (alto); Waldemzn Kmentt (tenor); Martii Talvela (bass) EMI; SLS922; 1 hour 45 minutes

George Crumb (b. 1929)

The Voice of the Whale (1971) Acolian Chamber Players - Erich Graf, flute, Walter Ponce, piano, Jerry Grossman, cello, antique cymbals CBS; SBR 235656; 20 minutes

June 6th .... Ross Peters

Beethoven (b. 1770 d. 1827) Overture, Leonora No. 2 (1805) Berlin Philharmonic Orchestra conducted by Furtwangler Helioder; 88008; 15 minutes

Josef Haydn (b. 1732 d. 1809) Symphony No. 93 in D Major (1791) Cleveland Orchestra conducted by George Szell CBS; SBR 235284; 24 minutes

The next folk show will be on Friday June 4th. It will feature all British Isles music, mostly English and Irish,

with one Welsh song in the middle. The performers are:

The Dubliners, The Watersons, Derek Lamb, Stan Kelly, Ewan MacColl and Peggy Seeger, Martin Windsor and

Redd Sullivan (hosts of the Troupador Club in London).

the Brisbane group Runbylowe, Cyril Tawney, Declan

A ssley, Gerry Fox, The Irish Rovers, The Uillean Pipes,

Dominic Behan, the Clancy Brothers and Tommy Maken

The next foll; show will be Friday the 15th June, and will

feature a special segment of sonsp about Queensland.

singing at Carnegie Hall, Dave Callinan and Mick Flynn, Laim Clancy, plus Finbar and Eddy Fury.

Weber (b. 1786 d. 1826) Clarinet Quintet in B Flat Major (1815) Gervase de Peyer and members of the Melos Ensemble WRC; S/5121; 24 minutes

FOLK SHOW

On Sunday June 6, the Queensland Folk Federation will be holding their monthly concert in the Roma Street forum, starting at 2 o'clock.

The QFF rort is the only free open-air concert regularly running in Australia. Featuring at the June 6 concert is published poet Bill Scott who will be reciting ballads and other compositions; the QFF will stage A Mummer's Play (a 10 minute play based on a format dating back to medieval England); the singing group Runbylowe; guitarist Tom Brent; jBill Berry and Spy (who plays the saw).

Data were will be having a folk festibal on the Queen's Birthday weekend. For further information contact the QFF at S Bellevue Street, Milton, phone 364270.



June 1: The mass migration of Negroes that took place in the late '30s and '40s revitalized the Negro music in the places where they settled. The fresh country sounds injected life into the stale urban sounds in places like Chicago and the other great cities of the North. For the Texas Negro, the heavy industry of California offered good pay and when he moved, the Texas guitar style moved with him. This tradition formed a solid base for the West Coast style that was to develop. In this programme we will take a look at the general scene and will include tracks by the two guitarists who started the whole thing, T-bone Walker and Gatemouth Brown.

- June 8: A general Post-War programme.
- June 15: More of the above.

June 22: An hour of country blues, featuring a few tracks from the excellent Texas songster, Mance Lipscombe, plus some of the ancient crackly records normally associated with early blues.

June 29: An hour of bottleneckin' - pre-war to the present. The slide technique was an important contribution to rock and there will be tracks from Robert Johnson, an incredible influence on the post-war Chicago scene, the Rolling Stones, Jimmy Winter etc. The use of a bottleneck can lead to the vibrancy associated with Elmore James, or the delicate understatement of Robert Nighthawk.



Each programme will contain half an hour of whatever is featured for the week and a variety of old and new.

June 7: Country side of Bob Dylan - he claim: . ank Williams as an early influence and this programme will include tracks from at least five of his albums that have country tracks.

June 14 and 21: Merle Haggard and the Strangers: <u>Same</u> <u>Train</u>, <u>Different Time</u>. This double album was released here as a single album minus many of the son<sub>2</sub>s and all the spoken commentr

the spoken commentary. (it's Merle Haggard's tribute to the legendary country singer, Jimmie Rodgers, who consciously experimented with fusing blues and country styles.)

June 28: Truck driving songs. Truck drivers have traditionally been fans of C and W, presumably because they listen to radios in their trucks, and the writers/singers have catered for this by producing material aimed at this audience.





### A FIRESIDE CHAT WITH MADNESS

The Saturday Night show uber alles...a short nostalgic piece by the sparkling wonder of night time radio...Uncle Dwayne Flicque...

Since starting the Saturday Night show, I have found strong and repeated confirmation that in Brisbane the woods are indeed thick with loonies...Not just them who cat curry at St Lucia, listen to Sebastian Hardie stereo lift Muzak on the three piece record player, whine about Bjekkyl small "1" loonies mind you...

but the real thing...the capital large "L", "I've been to Nimbin but there's an ASIO man in the tree outside my room" type that one often finds, burbling in the gutter outside Toowong's Royal Exchange about the good old days. And these people write letters... and send them in at the torrential rate of at least two a week. Hence Uncle Dwayne's first venture into the cruel, pre-McCluhan world of print...

Item One, written by a group claiming to call themselves Heidi Amin, Owlen Barnowl, Isabel Peron and the rest. They write..."I am this week the spokesperson of the INEVITABLE FRIENDS and I am telling you that WE ARE  $100_{2\%}^{10}$  behind you: carry on you are whacko the diddle oh!

"All the Hitlerville social workers are *lat* out working for you: The BRING DOUAINE BACK PETITION has been signed so far by 4321 persons: this is only the beginning!

"I would like to request for them. "Water, Water", The Beach Boys (California Saga). Thanks mate, you are bonzer, sport." - Yours, Owlen Barnowl, The Brilliant Jackal.

This crowd of heroic, dedicated (some might say eccentric) fans have even joined Dwayne in ceaseless struggle to rid Saturday night of the almost unbelievably anachronistic John "Dog Breath" Stanwell:

"The INEVITABLE FRIENDS will, as every Saturday between 9 and 10 pm become berserk while listening to the Rock 'n Roll show, they will throw cats and dogs through windows, kick garbage bins and hit all the saucepans with lead balls: Thanks a lot Mister Stanwell, your barbaric music will be useful this time: Nobody will disturb the UNIQUE LOVERS in the SWASTIKA ROOM!"

As a result of this prolonged campaign, John Stanwell and his "barbaric" music have indeed been relegated to the week night, Wednesday...John no longer befouls the fair Studio A on the weekends and must confine himself to stunning small passing dogs at Toowong by exhaling gently in their general direction...

page 9

Other writers (anonymous and well-known squinty-eyed hunchback station co-ordinator thinks it's me writing to myself) have offered to set up a fan club...

"Dear Brain Dwain, Your disappearance from your irregular, regular Request Show gave we listeners a taste of the distasteful appetizing Flicque family, whom could not compete with your overall non-brilliance. Your disappearances has prompted me to offer to 4ZZZ listeners on behalf or behole of yourself to subscribe to the Dwain Flicque Disappearing Fan Club With Teeth That Chatter, Eyeballs That Go Round And Round, And Unmentionables That Do This And That. All a listener has to do is to send \$20 to you Dwain Flicque for which in return they get an invisible membership card which entitles them to nothing and even more. Or they can send the money to 4ZZZ and keep you in Request Shows for the rest of the year and plastic pants for a month. Yours faithfully, Fic Titous."

So much for the friendly ones... Uncle Dwayne with his a trifle caustic approach seems to be making his share of enemies...

"Dear Jim Beatson, I knew "Dwayne Flick" was sexist and pitied him for displaying in public his lack of understanding of the forms, effect and extent of male domination in our society. But it became too much for me, a 477." subscriber, when he started making racist comments as well. I refer to the comment that "Saying all men are oppressors is like saying all blacks are lazy." Since he sounded serious and since all men are oppressors in our male dominated society, he was claiming all blacks are lazy."

The writer was of course a male and by his own blend of logic and mysticism, a cruel oppressor too...doubtless those 18 words will spark off another stream of demands for my sacking and transfer to the dark regions of commercial radio...Any commercial interests reading this who are interested putting up fresh, crinkly, gree dollars to have Uncle Dwayne "sell out" as our left wing friends once put it before they did, should send their cheques to P.O. Box 509, Toowong.

Yours in sincerity and grace,

Uncle Dwayne Flicque...



# **4ZZZ** News Times

- in the morning at 7, 7.30, 8.00 and 8.30 in the John Woods Breakfast Show. The next scheduled bulletin is at 1 pm during the Helen Hambling Show. The main news bulletin of the day is at 5.30 pm, followed by a 7 pm session during Stucy Matchett's rort.

We have endeavoured to slot news into times that suit listeners. That is, constant updated news early in the morning when people tend to want to know what's going on. The 1 pm news is lighter in content and fairly brief. 5.30 seems to be an ideal time for an indepth summary of the important events of the day. Both the style/content and times of news have changed somewhat since December last. No more cynical satire or drumken laughter. More the serious reliable news centring on what we believe are the relevant stories worth covering. The ZZZ newsroom

is not only democratic but basically humble as well. Any suggestions/criticisms are not only welcome from listeners, but desirable. We also have newsreaders (people with melodious tuneful voiceboxes) who present the news in a deliberate format ; unlike the 4IP comic echo chambers and a little less droll than the ABC syndrome.

On rare occasions, the ZZZ news empire gets violent, usually over the telephone interface. This is a device which allows re-broadcasting on-air of interviews compiled over the telephone. We've been waiting a good 6 months for the interface, and in the meantime have been running around like rats on heat chasing interviews.

The interface arrives shortly and will help expand the news significantly. Also the 5.30 to 6pm slot will become the daily behind the news area of programming and we hope to run a show straight after the 5.30 news choc full of voices in the news.

Obviously, we can't compete with the ABC international a and national coverage, and will be concentrating on local investigative material. The phone bill is limited, so unless anyone reading this would like to give the newspeople permanent access to their STD phone, then federal politics will not be covered to the extent we would like. Again, ideas on programming most welcome.



Former 4BK radio personality Russell Guy is moving to Sydney to do weekend breakfast shows for rock station 2JJ. This follows the move by JJ's Alan McGirvin to local station 4IP for a \$30,000 plus fee.

Russell worked for 4ZZZ, doing the Alternate News and anti-ads and assures us he'll send up material from time to time. It is hoped that with his going to JJ, co-operation between ZZZ and JJ will further increase.

# RECOR 10 De

THE DEADLY NIGHTS ADE ...... Phantom Records (BPLI - 0955)

Where Does Rock 'n Roll Come From

Everyone has an idea or two about this problematic. Some say it was a gift from God. Others say the Devil. Those of a more academic bent would point to musical derivations such as jazz (in particular boogie-woogie), white country music (particularly honky-tonk) and black urban blues. Because music is the product of human agenuity, one is always tempted to examine the psycholo ical and social milieux from whence it appears.



# Who Makes This Music Called Rock 'n Roll

Lots of people. Not yet everybody. No one has so far heard Joh Bjelke-Petersen hum any characteristic rock riffs in the grounds of Parliament House. Perhaps this is for the better. Not only musicians make rock music. So do arrangers, composers, producers, engineers, sales and promotion, radio stations, magazines, record stores, and last but not least, listeners. Though the last category would seem to be made up of an even balance of the sexes, the other categories would not.

What is Rock 'n Roll All About

Part One

It is the music that makes you want to move. Money also seems to move. Hence the Beatles. But there is more to

page 12



The Search for the Ultimate Riff .... A Continuing Story .. by John Woods

The "Hot Hundred" grows, slowly but surely. You certainly have some wide ranging tastes out there in radio land. What we're trying to do is put together a representative list of what are the all-time favourites amongst tripleZ listeners. That's pretty obvious isn't it. Nothing like a flair for the obvious. We're also giving someone the opportunity to win five great albums. We're putting as much thought into choosing five classic albums as we'd like you to put into making your selections. To a certain extent the albums we choose will be influenced by the mail we receive from you/

A few years ago in Adelaide a radio station did more or less the same thing and I can only recall the top two from the list 1. Hey Jude (Beatles) and 2. Black Magic Woman (Santana). This year, in February, New Musical Express in England did the same thing and ended with Like A Rolling Stone (Bob Dylan) on top. Strawberry Fields/ Penny Lane (Beatles) was number two and Hey Jude was 38. Black Magic Woman didn't appear.

We've already received so many hundreds of different songs in the lists so far submitted that a system has been devised that marries proportional representation with preferential voting, so that the five albums will go to the person whose "hundred" is closest to the average we work out, and won't necessarily list them in order, but may do. There now, I bet that's got you confused. I'm confused!

Make it easy on yourself, and me. Just throw together a list and post it to me, I'll be playing the "Hot Hundred" between 10 am and 2 pm over the first two Sundays in July. The winner will be announced before I play No. 1. There will also be other lesser prizes, for whatever offbeat catagories I think of between now and then. Come on. Hurry Hurry Hurry .... join in the fun. Entries close on Friday, June 25th. Subscribers, we're looking for a special effort from you. If the big one doesn't go off to a subscriber, then there will be a special subscriber award. Think about, but don't think for too long. Time is short. Remember that it works out to about \$40.00 worth of vinyl or wax c whatever.



REVIEWS

page 11

rock than just this. Rock seems to be capable of affecting listeners at a greater range of levels and responses than most other forms of western music. Its logic is both apparent and subliminal. It has proved capable of adapting and embracing a vast range of musical forms, thus making it a moving target for definition.

## Who is Playing What to Whom

What are groups like Status Quo, Slade, Grand Funk Railroad etc. trying to communicate? Are they just doing it for the money? Are they developing rock 'n roll as a musical form? Rolling Stone reviewers are not known to take this genre very seriously. The feelings of these reviewers toward The Deadly Nightshade are not yet clear.

Why 4ZZZ-FM Listeners Will Probably Like This Group

The Deadly Nightshade (T.D.N.) have managed to syncretise many forms of currently popular rock forms without falling into the trap of sounding like anybody else. (What could be worse for a debut album?) T.D.N. are three women musicians, living and recording on America's East coast. Between them, they play a large range of instruments very well. All members sing. The album was excellently produced by Felix Cavaliere, who also plays on it. T.D.N. are Helen Hooke, Anne Bowen and Pamela Brandt. Hooke and Brandt wrote all the songs bar one. The standard of composition is uniformly high. The songs range from the up-tempo boogie of "Losin' at Love" to the pedal steel enriched "Someone Down in Nashville".

Helen Hooke plays some mean lead guitar and violin. Given the virtuosity displayed on tracks such as "Keep On The Sunnyside", "Blue Mountain Hompipe" and "Onions", she could fiddle the pants off some of yer' country heavies like Vassar Clements and Johnny Gimble. Surprisingly, two of the tracks which could easily hit the singles chart with bullets are those with the strongest feminist lyrics: "Nose Job" and "High Flying Woman". 4ZZZ-FM has a tape of the record if you wish to hear a track or two on request.



Where Can One Get A Copy Of This Record

Obviously this LP is an import. I'm told by people who run various import record shops in Brisbane that copies are soon to be found in their racks.



Part Two

God protect the weary traveller from the renting, tearing thunderbolt, threatening to dismantle both stomach and skull in one unwarranted, fell swoop as the plane touches down on the home tarmac, the hundred-fold penance for

was to be consigned once more to the half-light of the dreaded Breakfast show.

"HORROR !", HE CRIED, AS A PASSING GLANCE at a

calendar revealed that only a week remained before he

A Continuing Story..... by John Woods

With amazing speed for one unused to any more activity than placing records onto turntables, he began last minute preparations to escape to Sydney for a weekend, to prepare himself for the rigours ahead. Airline tickets were swiftly booked, flight times and numbers double hecked and confirmed with equal speed, the objective being to gain every possible minute.

Rising at 4.30 every morning can cause one to develop a rather deprived view of the world.

Before departing to the fleshpots of the South, minor details such as playlists had to be restocked. No more seeking out extended tracks to minimize one's intrusion, no more meeting requests for albums played right through, no more impromptu album asides for a long, relaxed coffee break. No fear, re-acquaintance with all of the 2' - 3 minute numbers, to allow for a maximum of time calls and news and sundry other items of information that always seem so necessary when you're racing to catch that last bus or pump up that bloody back tyre on the Puegeot ..

Aaah! the bistling tremor of anticipation that airports instil in the innocent abroad....aaah! Sydney....aaah! enlightened government, Kings Cross, Night Life ......

an ill-advised weekend away from the comforts and security of home.

Solace comes from dimly but fondly recalled days of old.

Finishing the Breakfast show at 9 o'clock and then being free, and what that freedom can mean. With .. inter upon us it can mean crawling home to a warm bed in the mid-morning, or curled up on the couch in front of the radiator, drinking hot Milo and toasting crumpets hilwatching midday movies on the tube.

Next, an alternoon nap followed or preceded by a basis ly perusal of the day's papers, or the weel ly maga use, if they're in. Up around sundown and a bite to cat a sigstrolling into the dusk to visit triends, pop into the los it or take in a movie at the neighbourhood flea pit.

The moral of all this is, of course, never to overlast the silver lining; it's there, somewhere, if you just look enough. Never forget - wherever you are, whatever you're doing - life can be beautiful.

isn't it wonderful how the human mind can adjust!

(TO BE CONTINUED)



n the past triple Z has presented a number of 'special' rogrammes. For example "Joh Bjelke-Petersen", "Vestralia Da ", "The Rocky Horror Show", and a a observation of others. We hope to expand this area and pro-1\* ... h approximately once a week or once a fort-

e the ideas already being put forward are programmes Power, The Australia Media, Work Exand many others. Bringing the ideas to in the form of programmes is of course another to me out at the moment we're working on ideas and in contation and production, as well as research, contimually hoping we come up with some interesting radio.

The special on Nuclear Power will probably be one of the first ready and we're attempting to recruit various people to work on and supply information for that programme.

If you have any ideas on specials you would like to see being done, or if you think you have information, tapes or records you think would aid in the production, we would appreciate hearing from you. The concept of indepth specials with well-researched scripts is somethin; of a new field in Australia, bar a few exceptions, so we have a lot to learn. Any assistance is more than welcome.

> Lots of love Marian Wilkinson

> > page 13

# DROTHY DIXE

Ques: Occasionally when I take leave of my senses and venture off the 4ZZZ position on my receiver dial, I come across something being broadcast on the air waves at about 100 MHZ. My signal meter is deflecting madly and no matter what I do to all other controls, I can't get nothin'! (Would it possibly be the Martians broadcasting from outer space - even inner space for that matter).

Answer: Dear Weirdo, unless the television stations are run by Martians it is not coming from outer (or inner) space. Cheap FM receivers unfortunately receive things other than FM and one of these things is television stations. The video signal from TV stations can cause wild deflections on receiver meters and sometimes cause the stereo light to flash on and off, while little except a buzzy may be heard. The fault lies in poorly designed FM receivers and not with 0, 2, 7, 9 television stations (usually). TV channels 3, 4, and 5 lie in the international FM broadcast band so they may be heard at times but are rather weak in the Brisbane area.

As a check on your observed signal at 100MIIZ, 4ZZZ-FM's Yamaha CT 7000 receivers (praise be) was tuned across the FM band and only the following were heard:

- (1) TV Channel 3 sound (about 92 MHZ) fair,
- (2) TV Channel 4 video (about 95 MHZ) weak,
- (3) TV Channel 5 video (about 102 MHZ) weak, (4) 4ZZZ-FM (105.7001 MHZ) very strong.

Ques: I receive a good signal from you in mono, but when I switch to stereo the stereo light comes on but the signal from both speakers is very hissy.

Answer: This is undoubtedly the thrust of at least half of the technical queries the station receives, so it deserves answering in print once again.

If you are receiving a good, strong signal, then switching from mono to stereo will make little difference to the hiss from the sp .ers. On the other hand, if you are not receiving a particularly strong signal, the mono signal may have very little hiss, but when you switch to stereo a considerable amount of hiss may be evident, or the receiver may refuse to go into the stereo mode. If this is the case, then the only thing you can do is to increase the received

signal to your receiver by a factor of 20 - 30 times. This will require relocating the receiver or its aerial, or installing an outdoor FM aerial. Another thing you might do is to wait until 4ZZZ-FM goes to high power at some indefinite time in the near future.

The problem is not with your receiver or our transmissions, it is inherent in the FM stereo multiplex system and there is little that can be done about it, apart from entirely replacing the system by a technically superior system, such as the Crosby sub-carrier system.

Ques: What effect will receiving your signal on a receiver with 75 micro-seconds de-emphasis have?

Answer: The FM transmission system uses a technique of boosting the higher audio frequencies when they are transmitted and reducing them by a corresponding amount when they are received. This has an overall effect of reducing the amount of hiss you hear.

A measure of the extent to which the boosting and reduc ing (pre-emphasis and de-emphasis) takes place is the time constant expressed as so many micro-seconds.

The American and Japanese system uses a time constant of 75 micro-seconds, while the European and Australian standard is 50 micro-seconds. Unless your receiver was supplied for Australian or European standards, it will have 75 micro-seconds de-emphasis. This, I am afraid, is the case for the majority of FM receivers in use at present. If you have such a receiver, then the effect of listening to 4ZZZ's 50 micro-second pre-emphasised transmission will be that you will be missing out on a lot of the treble or higher audio frequencies - such a pity as 4 ZZZ does ; > to a lot of trouble to transmit frequencies up to 16KHZ.

The only thing you can do about this is to have the deemphasis of your receiver changed to 50 micro-seconds, which can be done by replacing one or two capacitors in it. Try Stereo FM Centre or a reputable serviceman for a quote (capacitor will cost about 30 cents each).

michael fanning ALL TYPES OF PHOTOGRAPHY B&W AND COLOUR PRINTING SUPER-8 B&W PROCESSING

29 pauline st

ekibin

)GRAMME

48 8472

page 14



JAZZ ON RECORD

During the first three weeks of June I will be featuring the music to reedman Yusef Lateef (3rd and 6th), guitarist John McLaughlin (10th and 13th) and pianist Randy Weston (17th and 20th). The fourth week (24th and 27th), I will be devoting to the "new" jazz which is being created these days.

It is interesting to note that Herbie Hancock has left the "Head Hunters". A spokesman for his manager says that Herbie feels "he needs time to consider his music and nothing but himself." It seems likely that members of the "Head Hunters" will work with him on upcoming recording sessions.

Quote for the Month: "..... from the standpoint of the artist as a man expressing his innermost being, there is only one essence. While your essence is made up of a lot of universals, you do have something that is uniquely yours because nobody else comes from your time and place. If you are successful, you will get nearer and nearer to expressing that essence of yourself. It's not that someone can't respond to other music, or that you

# THE ENVIRONMENT SHOW THE ENVIRONMENT SHOW THE ENVIRONMENT SHOW

The Environment Show moves to a new time this month, each Thursday. The show, which has been running for eight weeks is produced by a collective of people from environment groups around Brisbane.

The show is recorded every Wednesday at 6 pm. Anyone who wants to join in can turn up at that time. A news magazine format has been adopted in preference to our earlier interview-based programme. The subjects covered are numerous: dangerous pesticides, the effects of mining, whales, freeways and public transport, air pollution and the state of our creeks and rivers. Particular attention is paid to uranium mining and the perils of nuclear power as this is clearly emerging as the critical environmental issue of 1976.

The environmental collective is keen to hear from listeners about problems they see in their locality. We see 4ZZZ-FM as an excellent way of promoting awareness of environment problems, but also as an ideal means of keeping people in contact with the progress of campaigns and stimulating feedback.

If you want to contact us, ring the Queensland Conservation Council (221 0188) or Friends of the Earth (44 1766).

The show is pre-recorded every Wednesday at 6 pm. Any one who wants to join in or help is welcome to turn up at that time.

page 15

can't even play someone else's music, or replicate it, or even be creative and make a contribution to it; but you will probably find that the deeper you go into yourself, the deeper you get into your own roots, the more successful you'll be in interpreting those kinds of feelings you were wanting to interpret. " - Dave Liebman. Album of the Month: "The Return of the 5000 lb Man" -Rahsaan Roland Kirk.





4MBS-FM is Brisbane's projected new stereo FM radio station, operated by and for its listeners, broadcasting music from medieval to modern, from baroque to jazz, with an accent on the classics - all in high fidelity stereo.

# Co-Operative Radio

Last month the Queensland Music Broadcasting Society was officially formed, with the purpose of setting up an independent stereo FM "fine music" station in Brisbane, along the lines of the MBS stations already operating in Sydney and Melbourne. Other aims are to foster the musical and cultural life of Queensland and to assist in the development of broadcasting technical skills. Eventually, the Society intends to form a company, the Queensland Music Broadcasting Society Cooperative Limited, which will be responsible for the running of the station. This Co-operative will be a non-profit organisation, and will not be able to pay dividends to shareholders - all money will be channelled back into the station. All listeners may apply to become shareholders, with a minimum holding of one share. Shareholders are entitled to one vote at general meetings regardless of the number of shares held; they are also eligible for election to the Board of Directors as constituted under the Rules of the Co-operative.

## How You Can Help

Apart from a small number of salaried officers in managerial and technical positions, the new station will be kept going by its volunteers: Sydney's 2MBS-FM has three full-time staff members and over 300 volunteers engaged in all of its many activities - programming, announcing, recording live events, technical maintenance and construction, record librarianship, manning telephones, production and distribution of the monthly programme guide. For us, that is in the future, but our need for volunteer help begins now. Already, with the aid of 2MBS-FM Sydney, we have started a thorough study of the technical needs and construction of such a station. Approaches are being made to various corporate bodies for funds. A fully documented submission must be made to the Federal Government for a licence. If you have any specialist knowledge in any of the many fields involved - legal, financial, technical, musical and so on - or if you've simply got a willing pair of hands and a desire to get the station on the air, we'd welcome your aid. And of course we need money: for \$10 you can become an Initial Member of the Queensland Music Broadcasting Society. MBS stations have been operating for 18 months now in Sydney and Melbourne; they're not only feasible concepts, but highly successful ventures. We'd like to see the same in Brisbane. Interested? For any further information, write to us, or just mail the attached form to: The Secretary, Queensland Music Broadcasting Society, P.O. Box 41, TOOWONG 4066.

Enclosed please find my \$10 for Initial Membership of the Queensland Music Broadcasting Society.

I am willing to work towards the establishment of the station in the following areas (e.g. clerical work, preparation of submission):

Please send me further information about the Society.

# (Tick wherever applicable)

NAME.... ..... ADDRESS..... ......PIONE (home)......(work)... Subscribers can rest assured 4222 will NOT be broadcasting TOUTH PASTE commercials in the foreseecible tuture MATT

120GRAIVIVE page 16 INCIED IN DEPTH CONTINUED The Story of Fred Paterson Part II 2.30 Friday 18 3,00 Issues in Queensland State Politics 2.00 Hollywood Babylon Monday 21 Strands in Womens Liberation 2.30 In the lungle 3.00 Australian Political Commentary 2.00 Tuesday 22 2.15 Existentialism Don Vandenburg 2.00 The Human Condition Wednesday 23 Mrs. Miller and the Anti-Conscription Movement 3.00 The Story of Fred Paterson Part III Thursday 24 2.30 B.F. Skinner and Teaching Science Karen Trentfield 3.00 2.30 Films and Movies Friday 25 Issues in Queensland State Politics 3.00 2.00 Hollywood Babylon Monday 28 2.30 Strands in Women's Liberation 3.00 In The Jungle Australian Political Commentary Tuesday 29 2.00 2.00 The Human Condition Wednesday 30 mmes are half an hour in length.

Regular weekly programmes are under med,

CLASSICAL CONTINUED

Hugo Wolf (b. 1860 d. 1903)

Was soll der zorn (1890); Herr, was tragt der boden hier (1889); Wie glanzt der hellemond (1889) Schwarzkopf, (soprano); Furtwangler (piano) EMI Seraphim, 60179; 9 minutes

Stravinsky (b. 1882 d. 1971) Three Movements from Petrouchka Maurizio Pollini, piano

DGG; 2530225; 15 minutes Wagner (b. 1813 d. 1883) Das Rheingold (1869) George London, Kirsten Flagstad, Set Svanholm, Gustav Neidlinger, Vienna Philharmonic conducted by Georg Solti Decca; SET 382-4; 2 hours 30 minutes

27th June .... Michael Toohey

Academy of St. Martin-In-The-Fields

Decca Argo'; ZRG 569; 31 minutes

Franz Schmidt (b. 1874 d. 1939) Symphony No. 4 in C Major (1933)

William Byrd (b. 1543 d. 1623)

Havergal Brian (b. 1876 d. 1972) Symphony No. 10 (1954) Leicestershire schools Symphony Orchestra conducted by James Loughan Unicorn; RHS 313; 18 minutes

Vienna Philharmonic Orchestra conducted by Zubin Mehta Decca; SXL 6544; 47 minutes

Hindermith (b. 1895 d. 1963) D ie Harmonie Der Welt Symphony (1957) Leningrad Philharmonic Orchestra conducted by Yevgeny Marvinsky EMI Melodiya; ASD 2912; 33 minutes

Mozart (b. 1756 d. 1791) The Masonic Funeral Music C olumbia Symphony Orchestra conducted by Bruno Walter

Mass in Three Parts (unknown) The choir of Kings College Cambridge directed by David Willcocks Decca Argo; ZRG 5362; 22 minutes Mendelssohn (b. 1809 d. 1847) Octet op. 20 (1825)

Classics for Pleasure; MFP 295; 8 minutes

J.C. Bach (1735 d. 1782) Harpsichard Concerto in A Major (c. 1770) The Academy of St. Martin-In-The-Fields conducted by Neville Marriner Decca Argo; SXL 6385; 19 minutes

Anton Bruckner (b. 1824 d. 1896) Symphony No. 9 in D Minor (1896) N ew Philharmonia Orchestra conducted by Otto Klemperer HMV; ASD 2719; 58 minutes

